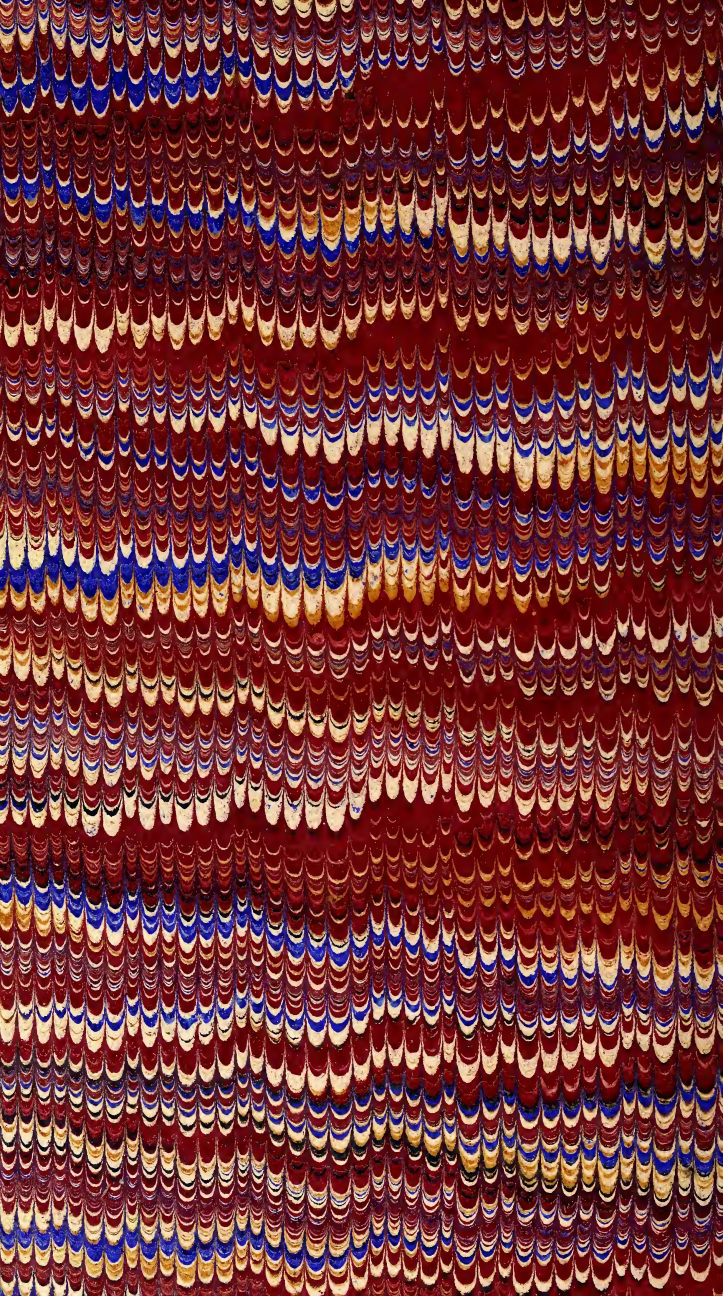
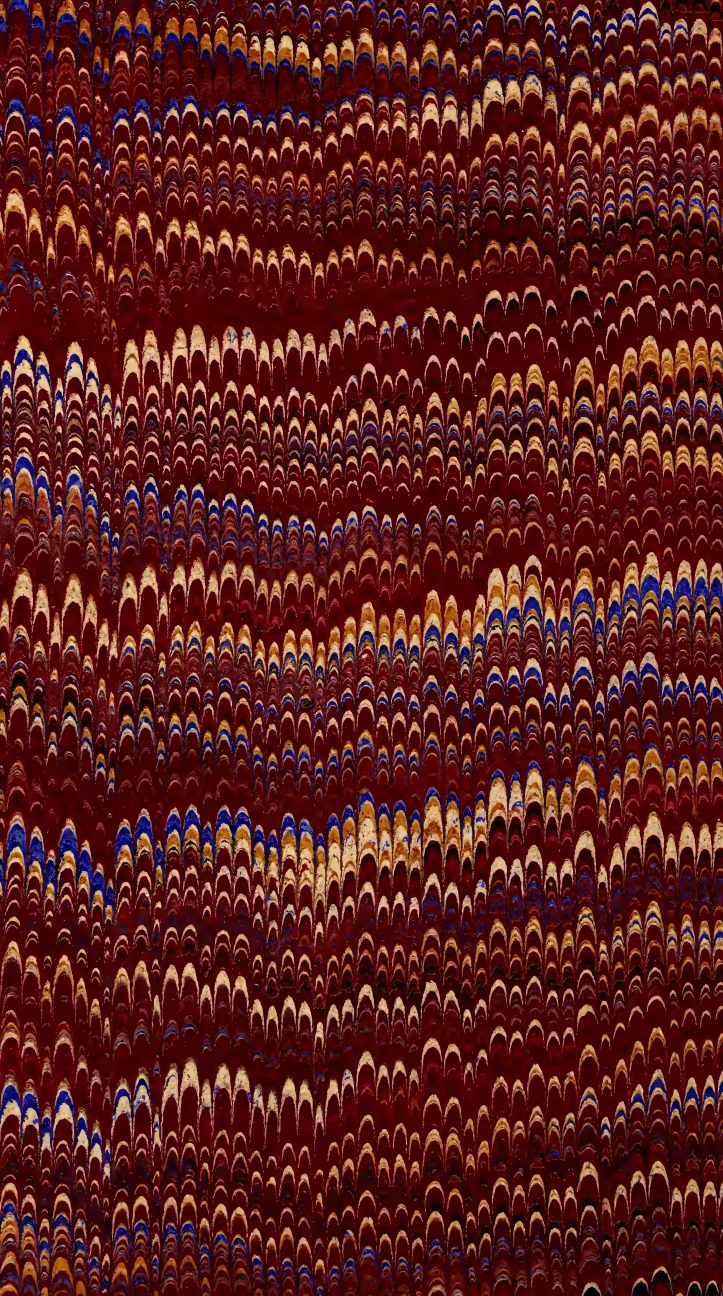
CATALOGUE
OF THE
COLLECTION OF PICTURES
ENGRAVINGS &c

THE PROPERTY OF SIR DAVID L. SALOMONS BART.





From the Library of
Frank Simpson

CATALOGUE

OF THE

Collection of Pictures,

ENGRAVINGS,

ETCHINGS AND SCULPTURE,

AT

BROOMHILL,

KENT.

JUNE, 1881.

(The Property of Sir David L. Salomons, Bart.)

PRINTED BY A. K. BALDWIN, TUNBRIDGE WELLS.

GENERAL REMARKS.

The Pictures numbered :—

CATALOGUE I.—1 to 52, 54 to 58, 60, 62 to 72, 74 to 94, 96 to 116, 118 to 134, 136 to 138, 143 to 145, 147 to 153, 155, 157 to 159.

CATALOGUE II.—A to G.

CATALOGUE III.—I. to VI. IX. XIX. XX. to XXII.

CATALOGUE IV.—19, 21 to 27, 33, 36.

CATALOGUE V.—1 to 12.

CATALOGUE VI.—1 to 13.

came from the Collection of SIR DAVID SALOMONS (first Baronet).

In bequeathing the pictures to his Nephew, he expressed the hope that he would not part with the possession of them.

The Pictures numbered :—

CATALOGUE I.—53, 59, 61, 73, 95, 117, 135, 139 to 142, 146, 154, 156.

CATALOGUE III.—VII. VIII. X. to XVIII. XXIII.

CATALOGUE IV.—11.

came from the collection of PHILLIP SALOMONS, Esq. eldest brother of SIR DAVID SALOMONS (first Baronet).

SIR DAVID SALOMONS, Bart., died July 18, 1873.

PHILLIP SALOMONS, Esq., died January 28, 1867.

The remainder of the pictures, &c., have been added since 1873.

Besides the Pictures, &c., at Broomhill, there are many Testimonials to SIR DAVID SALOMONS, Bart., M.P. Ald., and PHILLIP SALOMONS, Esq. The Testimonial given by the Merchants, Bankers, and Traders, of London, to the former, was especially valued by him, and in bequeathing his Testimonials to his Nephew, he charged him to carefully preserve this one in particular This Testimonial has an ivory label with a suitable inscription to identify it.

There is also at Broomhill, a piece of Stone from one of the largest stones in the West Wall of the Temple at Jerusalem, taken by David Roberts, R.A., and given to PHILLIP SALOMONS, Esq., in 1846. In obtaining this Stone the Artist ran a great risk.

NOTA BENE.

The size of the Pictures have been taken from the sight lines, thus :—

Height in inches, × Width in inches.

The date indicates when the Picture was painted, and in most cases, the date of Exhibition at the Royal Academy. Occasionally the Exhibition took place a year or more later.

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CATALOGUE I.

OIL PAINTINGS.

1. J. SANT. R.A. 1860—70.

"At early dawn the youth his journey took,
And many a mountain passed and valley wild."
Beattie's Minstrel.

Canvass, 30¼ in. × 25½ in.

---

2. E. GILL. 1869.

Rapids on the River Clyde.

Canvass, 27½ in. × 35 in.

---

3. B. S. MARKS. 1869.

Before the Bench, in the State School of Compulsory Education.

Canvass, top corners rounded, 10 in. × 13½ in.

4. S. A. Hart. R.A. 1836.

"Sir Thomas More never commenced business in the Court of Chancery without first stepping into the Court of King's Bench, and there kneeling down, received the blessing of his Father, the Judge."

"Whenever he passed through Westminster Hall to his place in the Chancery, by the Court of King's Bench, if his father (one of the puisne judges thereof) had been seated, or he came, he would go into the same court, and there, reverently kneeling down in the sight of them all, duly ask his father's blessing."—*See Roper's Life of Sir Thomas More.*

The time chosen for the subject is the first day of term. Immediately under Sir Thomas are seen the judges' clerks and those of the court; and to the left of the picture the counsellors; in the foreground, on the same side, is Margaret Roper, Sir Thomas' most devoted and amiable daughter, with her son, accompanied by a young lady, who is directing the boy's attention to the incident; next to them, engaged in conversation, are the celebrated Erasmus of Rotterdam, and Fisher, Bishop of Rochester, both the intimate friends of Sir Thomas More; the usher of the court, and spectators on the right next the witness-box, complete the foreground; in advance of the Chancellor, the mace and purse, containing the Great Seal of England, are borne, preceded by yeomen of the guard; in the distance, the jury-box is occupied by visitors, before whom are the Sheriffs of London and Middlesex. A portion of Westminster Hall forms the background.

Canvass, $69\frac{3}{4}$ in. × 86 in.

5. R. Buckner. 1842.

An Italian peasant boy.
(A Roman Piferaro.)

Canvass, 32 in. × 26 in.

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6. J. C. Naish. 1864.

The last tack Home.

Canvass, 24 in. × 36 in.

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7. J. Finnie. 1860.

Studying for the Concert.

Pannel, top corners rounded, $8\frac{3}{4}$ in. × 12 in.

---

8. E. Opie. 1860.

A peasant girl.

Canvass, 30 in. × $25\frac{1}{2}$ in.

---

9. A. J. Herbert. 1856.

Philip IV. of Spain, Knighting Velasquez.

"When Velasquez had finished his picture, called 'Les Meninas,' in which he had introduced himself painting the Infanta, the King came to see it; and in reply to Velasquez's inquiry of his approval of it, said that one thing was wanting, and, taking a brush, he painted on the portrait of the artist the red cross of the order of Santiago."

(See Redgrave.)

Canvass, $36\frac{1}{2}$ in. × $25\frac{1}{4}$ in.

10. E. W. Cooke. R.A. 1852.

The Dogano, from the Pallazzo Morosini, on the Grand Canal, Venice.

" * * * Whose dear spires
Rising at distance o'er the blue lagoon,
It was reward enough for me to view
Once more."

Canvass, 27 in. × 43 in.

---

11. Vicat Cole. A.R.A. 1866.

Summer's Golden Crown.
" Late you tilled the faithful soil,
see where harvest crowns your toil."
Rosina.

Canvass, 29½ in. × 47¾ in.

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12. T. S. Cooper. R.A. 1852.

An interior, Boughton Hill, East Kent.

Canvass, 30 in. × 42½ in.

---

13. C. Stanfield. R.A. 1862.

Nieuwe Diep and the Helder Light, from Texel Island. Disabled ships going into Dock.

Canvass, 25 in. × 41½ in.

---

14. H. J. Boddington. S.B.A. 1858.
(H. J. Williams).

The close of an Autumnal day.
The haunt of the Moor-hen.

Canvass, 29½ in. × 49½ in.

15. DAVID ROBERTS. R.A. 1850.

Basilica of San Lorenzo, Rome.

"Founded by the Empress Galla Placidia, in the fifth century, was partly rebuilt by Pelagius II. in 578. On the tribune, or absis (as in most of the Basilicas), stands the high altar with its baldacchino, and immediately over, the confessional, where are said to be interred the bodies of the martyrs—St. Lawrence and St. Stephen. The galleries on each side overlooking the tribune are supported by twelve elegantly fluted columns of pavouazzetto marble, which, together with their capitals and entablatures, are evidently taken from more ancient buildings, and were until 1833, buried half-way up their shafts, which descend far below the present pavement; the earth being removed, they were shown in their full proportions to the pedestals on which they rest. The Church, in its present form, was completed by Pope Alexander VII., in 1657."

Canvass, top dome, 41 in. × 50 in.

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16. C. LANDSEER. R.A. 1850.

Girl in Hop Garden.

Canvass, $47\frac{1}{2}$ in. × $27\frac{1}{2}$ in.

---

17. E. W. COOKE. R.A. 1852.

Scheveling Beach, low water, tide making in.

Canvass, $21\frac{1}{4}$ in. × $36\frac{3}{4}$ in.

18. J. W. Bottomley. 1859.

Breadlebane Cattle.—Scene in the Highlands.

Canvass, 24½ in. × 39½ in.

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19. T. Creswick. R.A. 1849.

Passing Showers.

Canvass, 39¼ in. × 49½ in.

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20. William West. 1847.

A Mountain Stream—Romsdal, Norway.

Canvass, 35 in. × 27½ in.

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21. E. Opie. 1862.

Brought before his betters.

"Now Sir, what have you to say for yourself?"

"An old man found a rude boy upon one of his trees stealing apples." (*Vide* Universal Spelling Book.)

Canvass, 36 in. × 28¼ in.

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22. F Dillon. 1855.

The Egyptian Ivory Merchant.

Canvass, 29½ in. × 47½ in.

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23. F. R. Lee. R.A. 1852.

The Road over the Common.—Returning from Market.

Canvass, 41½ in. × 59¾ in.

24. J. J. Wilson. 1860.

Mount Orgueil, Jersey.

Canvass, 28½ in. × 47½ in.

---

25. F. R. Lee. R.A. 1853.

The Poacher.—Scene on a Highland River.

Canvass, 39½ in. × 53½ in.

---

26. A. Cooper. R.A. 1846.

An Arab Chief Halting.

Canvass, 28 in. × 35½ in.

---

27. J. B. Burgess. A.R.A. 1865.

"Bravo Toro." Scene at a Bull-fight.

Canvass, 43¾ in. × 33½ in.

---

28. A. Rankley. 1857.

The tell-tale Bird.

The dame's absence—
"Forewarn'd, if little bird their pranks behold,
I will whisper in her ear, and all the scene unfold."

Canvass, 28 in. × 37 in.

29. H. B. Willis. 1857.

Sunny Pastures, in Sussex.

Canvass, $38\frac{1}{2}$ in. × $70\frac{1}{2}$ in.

---

30. W. F. Witherington. 1851.

Midsummer.

"Ye verdant trees and underwood,
Where the poetick birds rejoice,
And for their nests and plenteous food
Pay with their grateful voice."

Canvass, $27\frac{1}{2}$ in. × $35\frac{1}{2}$ in.

---

31. S. A. Hart. R.A. 1864.

Meditating on the book of Ecclesiastes.

Pannel, 18 in. × $13\frac{1}{2}$ in.

---

32. S. A. Hart. R.A. 1858.

Reminiscences of Ravenna.
The Sister of Mercy at Prayer.

Pannel, $17\frac{3}{4}$ in. × $13\frac{3}{4}$ in.

---

33. H. S. Marks. R.A. 1868.

Experimental Gunnery in the Middle Ages.

Canvass, 29 in. × $25\frac{1}{2}$ in.

34. P. Levin. 1857.

The Sister of Charity.

Heaven.
"Aye, thou hast donned thine armour, lovely maid.
Go forth and conquer! In Earth's fiercest strife
Grapple with sin, and penury, and pain;
Go! in the might of thy pure virgin heart,
And trust thy Maker for a high reward."

A. R. S.

Pannel, 18 in. × 14¾ in.

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35. S. A. Hart. R.A. 1864.

A Monk Meditating on the works of Thomas à Kempis

Pannel, 17¾ in. × 13½ in.

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36. H. J. Pidding. 1836.

Tasting the "home-brewed."

Canvass, 25½ in. × 19¾ in.

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37. J. Hollins. A.R.A. 1852.

A Scene on Deal Beach.—Pilots on the "look-out."
The North Foreland in the distance.

Canvass, 39½ in. × 49½ in.

38. W. J. GRANT. 1854.

The Requiem.

"The last hours of Mozart were devoted unceasingly to his composition, all the efforts of his wife being unavailing to turn his attention from the work he loved so fervently." *Life of Mozart.*

Pannel, 27½ in. × 33½ in.

---

39. S. SOLOMON. 1858.

Abraham on the road to sacrifice his Son Isaac.

"And the Lord said, take now thy Son, thine only Son Isaac, and offer him there for a Burnt Offering upon one of the mountains I will tell thee of."

Canvass, top corners rounded, 31½ in. × 18½ in.

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40. J. H. MANN. 1865—70.

An Orange Girl.

Canvass, oval, 19 in. × 16 in.

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41. W. MACDUFF. 1862.

Shaftesbury.—Lost and Found.

(Grave's) Print shop window. Pointing to the Patron.

Canvass, 18¼ in. × 15 in.

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42. SIR C. L. EASTLAKE. P.R.A. 1853.

Violante.

Canvass, 35½ in. × 27½ in.

43. A. Cooper. R.A. 1863.

My own grey.—The old Favourite.

Millboard, 8 in. × 10 in.

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44. F. D. Hardy. 1864.

The young Coalheavers.

Millboard, 9 in. × 7 in.

---

45. F. D. Hardy. 1857.

A Christmas Party.

Pannel, $9\frac{1}{2}$ in. × $13\frac{3}{4}$ in.

---

46. C. Lweis. 1859.

The Little Drummer.

Millboard, top corners rounded, $7\frac{1}{2}$ in. × $5\frac{1}{4}$ in.

---

47. Jos. Bouvier. 1862.

Aixa la Morisca.

Canvass, oval, $7\frac{1}{2}$ in. × $5\frac{1}{2}$ in.

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48. G. Armfield. 1855.

Waiting for the Meal.

Canvass, 7 in. × 10 in.

49. E. Davis. 1856.

Learning by Heart.

Millboard, 8 in. × 5½ in.

---

50. F. D. Hardy. 1854

Blind Granny.

Pannel, 9 in. × 13 in.

---

51. W. H. Knight. 1854.

The Sleeper.

"Tired nature's sweet restorer, balmy sleep."

Millboard, 7½ in. × 6 in.

---

52. W. Weir. 1862.

Taking it easy.

Pannel, 6½ in. × 5½ in.

---

53. A. F. T. Vermuelen. 1852.

An old woman Spinning.

Pannel, 16½ in. × 13 in.

---

54. C. R. Lessie. R.A. 1851.

A Study.—The Miniature.

Canvass, oval, 19 in. × 16 in.

55. JEAN BAPTIST GREUZE. Born 1726. Died 1805.

Head of a Girl.

Canvass, 15½ in. × 12½ in.

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56. BALTHAZAR DENNER. Born 1685. Died 1747.

Head of an old Man.

Canvass, 15½ in. × 12 in.

---

57. SIR FRED. LEIGHTON. P.R.A. 1867.

The knuckle-bone Player.

Canvass, 34½ in. × 20 in.

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58. MISS JESSY MACLEOD. 1857.

The death of Meg Merriles.

Canvass, 33½ in. × 44½ in.

---

59. J. F. HERRING, Sen. S.B.A. 1852.

Study of Ducks.

Millboard, 9½ in. × 11½ in.

---

60. W. H. KNIGHT. 1850.

A Christmas party preparing for "Blind-man's buff."

Canvass, 33½ in. × 43½ in.

61. J. F. Herring, Sen. S.B.A. 1851.

Study of Ducks.

Millboard, 9½ in. × 11½ in.

---

62. T. Rennell. Born 1718. Died 1788.

Winter.—Devonshire.

Pannel, 10¾ in. × 13½ in.

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63. A. W. Hunt. 1855.

The stream from Llyn Idwal, Carnarvonshire.

Canvass, 17 in. × 23½ in.

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64. H. L. Rolfe. 1865.

Still Life—Trout.

Millboard, top corners rounded, 7½ in. × 11½ in.

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65. R. Redgrave. R.A, 1839.

Incident in the life of Quentin Matsys, the Blacksmith of Antwerp.

"Quentin Matsys fell in love with the daughter of a painter, but her father refused to give her to any but an artist. Quentin set himself to learn the art; he painted the well-known picture of the 'Misers,' and won the maiden."

Vide Lives of the Painters.

Canvass, 39½ in. × 48¾ in.

66. T. RENNELL. Born 1718. Died 1788.

Summer.—Devonshire.

Pannel, 10¾ in. × 13½ in.

---

67. H. GARLAND. 1871.

The game of "Four Corners."

Canvass, 13½ in. × 22 in.

---

68. ALFRED COOPER. 1856.

A Study of Birds.—Teal, Water-hen, Golden Plover and Jack-snipe.

Millboard, 9 in. × 11¾ in.

---

69. W. J. GRANT. 1855.

Melancholy.

Pannel, oval, 17 in. × 14 in.

---

70. J. B. BURGESS. A.R.A. 1862.

Waiting.

"And I only kept him waiting for a very little while."

Pannel, 11¾ in. × 8¾ in.

---

71. W. J. GRANT. 1855.

The Red Rose.

Pannel, oval, 15¾ in. × 12½ in.

72. W. Weir. 1860.

Home Practice.—Early Efforts.

Canvass, top corners rounded, 12½ in. × 10¼ in.

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73. J. F. Herring, Sen. S.B.A. 1848.

Study of Horses Heads.

Canvass, round, 31½ in. diam.

---

74. G. A. Williams. 1869.

On the Bowlders, Hastings.

Canvass, 11¾ in. × 23¾ in.

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75. Robt. Mc Innes. 1858.

Shrine of Santa Fina, (celebrated for its cures,) in the Duomo of San Geminiano, Tuscany.

Canvass, 45¾ in. × 60 in.

---

76. Andrew Morton. 1843.

(From the Redleaf Collection.)

"The Evening of Life."

The Greenwich Pensioner.

"Sinks to the grave with unperceived decay,
While resignation gently stops the way."

Pannel, 17½ in. × 13¼ in.

77. WILLIAM GRAY. 1855—65.

The Cottage, South Wingfield.
Manor House, Derbyshire.

Canvass, 12½ in. × 18½ in.

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78 W. H. KNIGHT. 1859.

Early Piety.

Pannel, oval, 10 in. × 7¾ in.

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79. D. W. DEANE. 1854.

Anne Hathaway's Room, Stratford-on-Avon.

Millboard, 16 in. × 13¾ in.

---

80. S. A. HART. R.A. 1850.

Interior of part of the kitchen in Sir Thomas Gresham's Palace, at Mayfield, Sussex.

Canvass, 19½ in. × 14 in.

---

81. W. J. GRANT. 1857.

The Accusation of Haman.

"And the king said unto Esther. * * What is thy petition queen Esther? * * Then Esther answered and said, * * Let my life be given me at my petition, and my people at my request; for we are sold, I and my people, to be destroyed, to be slain, and to perish. * * * Then the king Ahasuerus answered and said, who is he? and where is he, that durst presume in his heart to do so? And Esther said, the adversary and enemy is this wicked Haman."

Book of Esther vii. 2-6.

Canvass, 48½ in. × 67¾ in.

82. R. Beavis. 1862.

An outdoor Study.

Mountain Rill North Wales.

Canvass, $17\frac{3}{4}$ in. × $23\frac{3}{4}$ in.

---

83. E. Crawford. 1871.

A Capricious Customer.

Canvass, $19\frac{3}{4}$ in. × $23\frac{3}{4}$ in.

---

84. C. S. Liddersdale. 1863.

A Wood Carrier.

Pannel, $15\frac{3}{4}$ in. × $11\frac{1}{2}$ in.

---

85. P. F. Poole. R.A. 1836.

A Musician of Calabria.

Pannel, $17\frac{1}{4}$ in. × 12 in.

---

86. E. Prentis. 1836.

Village Piety.

Canvass, $23\frac{3}{4}$ in. × $19\frac{3}{4}$ in.

---

87. E. W. Cooke. R.A. 1855.

On the Lagunes, Venice.

Millboard, $12\frac{1}{4}$ in. × $16\frac{3}{4}$ in.

88. P. F. Poole. R.A. 1836.

An Old Shepherd.

Pannel, 17½ in. × 13½ in.

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89. G. Stanfield. 1850.

The Old Bridge, at Frankfort.

Canvass, 23¾ in. × 35½ in.

---

90. Wolfgang Böhm. 1856.

Henry VIII. attended on by Ann Boleyn, sitting for his portrait to Hans Holbein.

Canvass, 13 in. × 15½ in.

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91. J. A. Puller. 1843.

Peppering the Enemy.
Winter.

Canvass, 7½ in. × 10½ in.

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92. J. Tennant. S.B.A. 1837.

Towing-path on the River Wye.

Canvass, 26½ in. × 37¾ in.

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93. A. Corbould. 1868.

Cattle waiting for the Ferry.—A scene in the Highlands.

Canvass, top corners rounded, 11½ in. × 23½ in.

94. C. J. Lewis. 1863.

Friends.

Pannel, top corners rounded, $7\frac{1}{2}$ in. × $5\frac{1}{2}$ in.

---

95. G. Armfield. 1849.

Terriers Rat-hunting.

Canvass, $9\frac{1}{2}$ in. × $11\frac{1}{2}$ in.

---

96. G. Sant. 1860—70.

The path through the Forest.

Canvass, $17\frac{1}{2}$ in. × $13\frac{1}{2}$ in.

---

97. T. S. Cooper. R.A. 1837.

Cattle.

(*See Thompson*).

Canvass $49\frac{1}{4}$ in. × $39\frac{1}{2}$ in.

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98. W. Gill. 1856.

"Cup and Ball."

Pannel, $13\frac{1}{2}$ in. × $11\frac{3}{4}$ in.

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99. W. S. Henderson. 1860—70.

The Rustic Belle.

Pannel, $13\frac{1}{2}$ in. × $11\frac{1}{2}$ in.

100. E. W. Cooke. R.A. 1853.

The Pier and Bay of St. Ives, Cornwall.

Canvass, 35 in. × 50 in.

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101. Miss M. D. Mutrie. 1857.

Still Life.—Azalea, Passiflora-quadrangularis and Geranium.

Pannel, top corners rounded, $13\frac{3}{4}$ in. × $10\frac{1}{2}$ in.

---

102. L. Smythe 1860—70.

The Fisherman's Son. Just arrived.

Canvass, $12\frac{1}{2}$ in. × 8 in.

---

103. A. Solomon. 1856.

Doubtful Fortune.

"We know we are cheated, yet would feign believe."

Scene :—Drawing room at Broomhill with Rusthall Church in the distant view.

Canvass, top corners rounded, $43\frac{1}{2}$ in. × $33\frac{1}{2}$ in.

---

104. A. G. Simms. 1860.

The Culprit.

Canvass, $11\frac{3}{4}$ in. × $13\frac{1}{2}$ in.

---

105. G. Sant. 1860—70.

Forest Scenery.

Canvass, $22\frac{1}{2}$ in. × $13\frac{1}{2}$ in.

106. F. R. Lee. R.A. 1837.

Morning.—The Coast of East Lothian, Scotland.

Canvass, 39 in. × 49 in.

---

107. Edward Kennedy. 1864.

La Tireuse des Cartes.

"Good now, some excellent fortune."

Anthony & Cleopatra, Act 1. Sc. 2.

Canvass, top corners rounded, 19¾ in. × 25¾ in.

---

108. W. H. Knight. 1846.

Boys playing at Draughts.

(See Redgrave.)

Canvass, 16 in. × 21 in.

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109. F. Pickering. 1857.

Study of Hasman, an Arab of Mocha.

Canvass, 20½ in × 16¼ in.

---

110. T. Earl. 1860.

Terrier's Head.

Canvass, oval, 18¾ in. × 15¾ in.

111. Miss Rebecca Solomon. 1866.

Maria of Moulines.
Vide Stern's "Sentimental Journey."

Canvass, 18½ in. × 15 in.

---

112. J. Clark. 1868.

"Good night, Father."

Canvass, 19½ in. × 15½ in.

---

113. A. Miles. 1858.

Trying his first composition.
The young Flute Player.

Canvass, top corners rounded, 11¾ in. × 13¾ in.

---

114. Carlo Maratti. Born 1625.
Died 1713.

(*From the Saltmarsh Collection*).

The Archangel Michæl vanquishing Satan.

Canvass, 86 in. × 50¾ in.

---

115. S. A. Hart R.A. 1851.

Benvenuto Cellini instructing his assistant Bernardino Manellini, of Mugello, to prepare, from his sketch, the large model, from which the bronze group of his Perseus, which still exists in the Piazza del Gran Duca, at Florence, was cast.

Canvass, 39½ in. × 29¾ in.

116. W. Havell. 1847.

A Saw-pit, Devon.

Canvass, $24\frac{1}{4}$ in. × $29\frac{1}{4}$ in.

---

117. J. F. Herring, Sen. S.B.A. 1851.

Study of Animals.

Canvass, round, 15 in. diam.

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118. J. Ward. R.A. 1837.

Sympathy.

The Sick Lamb.

Pannel, 20 in. × 14 in.

---

119. Rebecca Solomon. 1855.

The story of Balaklava.

"Wherein he spoke of most disastrous chances."

Shakespeare.

Canvass, top corners rounded, $24\frac{1}{4}$ in. × $31\frac{1}{2}$ in.

---

120. R. Redgrave. R.A. 1868.

Ancestral Woods.

Canvass, $13\frac{1}{2}$ in. × $29\frac{3}{4}$ in.

121. E. Crowe. A.R.A. 1860.

Dean Swift at St. James' Coffee House, 1710.

"I got M. D.'s fourth letter to-day at the Coffee House. God Almighty bless poor Stella and her eyes and head."

Vide Journal to Stella, 1715.
(See Reed's Catalogue).

Pannel, 29½ in. × 24¼ in.

---

122. S. A. Hart. R.A. 1852.

Hop Picking at Burr's Wood, Kent.

Canvass, 24½ in. × 29½ in.

---

123. F. D. Hardy. 1857.

The Thieves Detected.

Pannel, 14 in. × 13½ in.

---

124. J. Collinson. 1847.

The Charity School Boys Début.

Pannel, 22¼ in. × 29¼ in.

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125. E. Davis. 1858.

The Evening Lesson.

Pannel, 13½ in. × 17¾ in.

126. C. T. Dodd. 1860.

Woodlands, Broomhill, Kent.

Canvass, 13¾ in. × 20½ in.

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127. A. Solomon. 1855-62.

A Study.
Meditation.

Millboard, 15½ in. × 13½ in.

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128. T. Clater. 1833.

The Early Lesson.

Canvass, 17½ in. × 13½ in.

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129. J. Noble. 1836.

Secret correspondence.
The Love Letter.

Canvass, 17½ in. × 13½ in.

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130. Charles Stuart. 1859.

Grapes and Convolvuli.

Canvass, oval, 13¼ in. × 17¼ in.

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131. A. Gilbert. 1868.

Looking from the cliffs at night.

Canvass, 11¾ in. × 13¾ in.

132. T. S. Cooper. R.A. 1837.

Group of Scotch mutton.

Pannel, $10\frac{3}{4}$ in. × $8\frac{1}{2}$ in.

---

133. R. Collinson. 1868.

A corner of Nature.

Canvass, $10\frac{1}{2}$ in. × $14\frac{3}{4}$ in.

---

134. J. Bizo. 1855.

Lessons.

Millboard, $11\frac{1}{2}$ in. × $8\frac{1}{2}$ in.

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135. N. Baur. 1840-50.

Fishing off the Coast.

Pannel, $13\frac{1}{2}$ in. × $17\frac{3}{4}$ in.

---

136. Wilson Foster. 1868.

Study of a Head.

Canvass, $20\frac{1}{2}$ in. × 15 in.

---

137. Miss Rebecca Solomon. 1865.

Imogene.

"Best draw my sword, and if my enemy
But fear the sword like me, he'll scarce look on it."

Canvass, $17\frac{1}{2}$ in. × $13\frac{1}{2}$ in.

138. J. Wilson. 1855-65.

A Country Churchyard.

Canvass, 11½ in. × 19½ in.

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139. Henry Pothor. 1840-50.

A Norman Castle.

Canvass, 23¾ in. × 35½ in.

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140. E. C. Williams. 1850.

Early Morning on the Coast.

Canvass, 10½ in. × 17½ in.

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141. S. D. Colkett. 1852.

Scene on the Coast.

Canvass, round, 9 in. diam.

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142. S. D. Colkett. 1852.

Scene on the Coast.

Canvass, round, 9 in. diam.

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143. Miss Francis Redgrave. 1870.

In Wooton Glebe.

Canvass, 19¾ in. × 33¾ in.

144. E. W. Russell. 1860-70.

Knitting.

Canvass, 11½ in. × 9½ in.

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145. C. Leslie. 1862.

A Showery Day.

Canvass, 5¾ in. × 9½ in.

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146. W. Muller. 1854.

The Recruit.

Pannel, 22½ in. × 28½ in.

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147. C. N. Hemy. 1868.

Tête de Flandre, near Antwerp.

Canvass, 19½ in × 29½ in.

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148. Ibbetson. Born 1759.
Died 1817.

Sandbank.

Canvass, 17¾ in. × 23¼ in.

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149. J. Caudron. 1850-60.

La Cuisinèire.

Pannel, 8¼ in. × 5½ in.

150. FRED. SMALLFIELD. 1852.

A Knitter.

Canvass, round, 10½ in. diam.

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151. A. M. MADOT. 1860.

Juliet.

"But soft! what light through yonder window breaks?
It is the East as Juliet is the sun
* * *
See how she leans her cheek upon her hand."

Pannel, 13¾ in. × 11¼ in.

---

152. E. CROWE. A.R.A. 1872.

Tiff.

Pannel, 8¾ in. × 12 in.

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153. C. W. COPE. R.A. 1863.

The Music Lesson.

Canvass, 24 in. × 28½ in.

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154. W. H. CROME. 1840—50.

North Shore Mill, Liverpool.

Canvass, 15½ in. × 23¾ in.

155. J. F. HERRING, Sen. S.B.A. 1850.

Interior of a Highland Cottage.

Canvass, 21½ in. × 29½ in.

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156. ROBERT LE FÉVRE. 1819.

Napoleon I.

Canvass, oval, 6 in. × 4½ in.

---

157. J. HOLLINS. A.R.A. 1853.

Black Game.

Blackcock and Grouse.

Canvass, 19¼ in. × 22½ in.

---

158. MRS. E. C. STANNARD. 1859.

Still Life.—Group of Fruit.

Canvass, top corners rounded, 16½ in. × 14¾ in.

---

159. C. W. COPE. R. A. 1862.

Morning Lessons.

Canvass, 21 in. × 28¾ in.

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160. C. H. HEMY. 1881.

The Trawler's Net.

Canvass, 19½ in. × 29½ in.

161. HENRY LE JEUNE. A.R.A. 1865.

Forget-me-nots.

Canvass, $20\frac{3}{4}$ in. × $16\frac{5}{8}$ in.

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162. BELLEI GAETANO. 1882.

Cara Nonna.

Canvass, $18\frac{1}{3}$ in. × $19\frac{1}{2}$ in.

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CATALOGUE II.

WATER COLOURS.

(A.) T. W. ATKINSON. Born 1799. Died 1861.

Waterfall on the Tchim-Boulac, in the Alatou, Chinese Tartary.

39½ in. × 56½ in.

(B.) C. S. LIDDERSDALE. 1872.

"Please let me in."

Oval, 12½ in. × 14 in.

(C.) JOHN SHERRIN. 1871.

A branch of Plums.

10¾ in. × 13¾ in.

(D.) C. Armytage. 1872.

Étretat.

Farmyard.

9 in. × 13 in.

(E.) William Fisher, Junr. 1871.

Study of Cows.

$6\frac{1}{2}$ in. × $9\frac{3}{4}$ in.

(F.) J. O. Feray. 1820.

Essonne Powder Mill a few days before the explosion of Oct. 16th, 1820.

6in. × $8\frac{1}{4}$in.

(G.) J. O. Feray. 1818.

Château de Lacken, near Brussels.
(Sepia and pencil.)

$6\frac{1}{4}$ in. × 9 in.

(H.) Hähnisch. 1850.

Phillip Salomons, Esq.

Top corners rounded, $10\frac{1}{2}$in. × $8\frac{1}{3}$in.

(I.) Hähnisch. 1850.

Mrs. Phillip Salomons.

Top corners rounded, $10\frac{1}{2}$in. × $8\frac{1}{3}$in.

(J.)

(K.) A. MacCullam. 1867.

Scotch Scene.

14 in. × 20 in.

(L.) Miss E. Berry. 1882.

Thought.

(Crayon Drawing.)

16½ in. × 12¾ in.

(M.)

(N.)

(O.)

(P.)

(Q.)

(R.)

(S.)

(T.)

(U.)

CATALOGUE III.

OIL & WATER COLOUR PAINTINGS.

Pictures by Artists Doubtful or Unknown.

I. Landscape.
(Dutch School).
Pannel, 13 in. × 17 in.

II. Interior of an Alehouse.
(Dutch School).
Pannel, 12¼ in. × 14 in.

III. Interior of an Alehouse.
(Dutch School).
Pannel, 12¼ in. × 14 in.

IV. Infant—St. John.

(After Murillo).

Canvass, 64 in. × 44 in.

V. Infant—St. John.

(After Raphael).

Canvass, 43¼ in. × 33¼ in.

VI. A Martyred Saint.

(After Guido).

Canvass, oval, 44 in. × 36¼ in.

VII. The Holy Family.

(After Raphael).

Canvass, round, 28 in. diameter.

VIII. Interior of a Stable. 1840-1850.

(Attributed to J. F. Herring).

Canvass, 29½ in. × 39 in.

IX. The Colosseum at Rome. 1840-1860.
(Englisn School.)
Canvass, $11\frac{1}{4}$ in. × $17\frac{1}{2}$n.

X. Girl's Head.
(French School).
Canvass, oval, $17\frac{1}{2}$ in. × $14\frac{1}{2}$ in.

XI. Girl's Head.
(French School).
Canvass, oval, $17\frac{1}{2}$ in. × $14\frac{1}{2}$ in.

XII. Scene in France.
(French School).
Pannel, 14 in. × 19 in.

XIII. A Dutch Town.
(Dutch School).
Pannel, 16 in. × $18\frac{1}{4}$ in.

XIV. A Market Girl. 1840-1850.

(French School).

Canvass, 19½ in. × 23¾ in.

XV. Study of Ducks. 1840-1850.

(Attributed to J. F. Herring).

Canvass, round, 21½ in. diameter.

XVI. Chinese Picture. 1840-1850.

Canvass, 17 in. × 21¾ in.

XVII. The Deliverence of St. Peter from Prison.

(attributed to Rembrant.)

Born 1608.
Died 1669.

Pannel, 15¼ in. × 20¼ in.

XVIII. Little Red Riding Hood.

Pannel, 15¾ in. × 13¾ in.

XIX. A view on a Dutch River.

(Dutch School).

Pannel, 17¼ in. × 23¾ in.

XX. Broomhill Stables and Dog Sailor. 1840.

Canvass, 17 in. × 19 in.

XXI. Broomhill, West Side. 1840

Canvass, 17 in. × 19 in.

XXII. Burrswood, Kent, 1835.
(Water colour.)
19 in. × 30¾ in.

XXIII. Dog and Cat. 1840—1850.

(Attributed to Bateman).

Canvass, top corners rounded, 23¾ in. × 19½ in.

XXIV. Queen Victoria. 1840.
(On China.)
Oval 7in. × 5⅛in.

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Engravings.

CATALOGUE IV.

NOTA BENE.

The Date indicates date of Publication.

The left hand name is that of the Artist. The right hand name is that of the Engraver.

A.P.—Artist's Proof. (Signed.)

Pf.—Proof.

L.P.—Lettered Proof.

CATALOGUE IV.

ENGRAVINGS.

1. "Yes or No." 1873. A.P.
John Everett Millais. Saml. Cousins.

---

2. "No." 1877. A.P.
John Everett Millais. Saml. Cousins.

---

3. "The Old Monarch." 1881. A.P.
Rosa Bonheur. W. H. Simmons.

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4. Mrs. Elizabeth Fry's first visit to Newgate, 1818. 1879. A.P.
Henrietta Ward. T. L. Atkinson.

5. Experimental Gunnery in the Middle Ages. 1880. A.P.

H. S. Marks. W. Greatbach.

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6. A Highland Breakfast. 1878. A.P.

John Philip. Thos. Oldham Barlow.

---

7. Ninnette. 1880. A.P.

(Companion to No. 8.)

Greuze. Saml. Cousins.

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8. The Dauphin. 1877. A.P.

Greuze. Saml. Cousins.

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9. Effie Deans. 1879. A.P.

John Everett Millais. Saml. Cousins.

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10. Biondina. 1881. A.P.

Fred. Leighton. Saml. Cousins.

11. Queen Victoria. 1839. Pf.

Geo. Hayter. Henry Cousins.

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12. Sunshine & Shadow. 1879. A.P.

Marcus Stone. G. H. Every.

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13. Dream of Pilate's Wife. 1879. A.P.

Gustave Doré. Alphonse François.

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14. Christ leaving the Prætorium. 1877. A.P.

Gustave Doré. Herbert Bourne.

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15. The Triumph of Christianity over Paganism. 1871. A.P.

(See Key).

Gustave Doré. Herbert Bourne.

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16. The night of the Crucifixion. 1880. A.P.

Gustave Doré. Herbert Bourne.

17. The Christian Martyrs. 1875. A.P.

Gustave Doré. Herbert Bourne.

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18. The Shadow of Death. 1878. A.P.

W. Holman Hunt. F. Stacpoole.

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19. Louis Sieze.

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20. The Grandfather's Pet. 1880. A.P.

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21. Napoleon I. 1813 1819 Pf.

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22. Queen Victoria in Council. 1846. Pf

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Sir David Wilkie. C. Fox.

23. Coronation of Queen Victoria. 1842. Pf.
(*See Key.*)
E. T. Parris. C. E. Wagstaff.

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24. Queen Victoria, Prince Consort, and Royal Family. 1850. L P.
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25. David Salomons. 1837. Pf
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26. Prince of Wales. 1847. 1848. L.P.
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27. Prince Alfred & Princess Helena. 1849 1851. L.P.
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28. Motherless ; or, In the Hayloft. 1881. A.P.
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29. The little Customers. 1880. A P.
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30. Anita. 1879. A.P.
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31. Doubtful Fortune. 1856. Pf.
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32. Pointing to the Patron 1864. Pf.
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33. Village Piety. 1837. Pf.
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34. The House of Caiaphas. 1881. A.P.
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35. Cherry Ripe. 1881. A.P.

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36. David Salomons. 1847. 1851. L.P.

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37. Soldiers of the Cross 1881. A.P.

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38. Battle of Ascalon 1881. A.P.

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39. A Golden Pippin. 1882. A.P.

Greuze. Saml. Cousins.

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40. A Piper and Pair Nutcrackers. 1865. A.P.

Sir Edwin Landseer. Saml. Cousins.

41. Christ's Entry into Jerusalem. 1882. A.P.

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42. Ought and Carry One. 1875. A.P.

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43. The Egyptian Feast. 1879 A.P.

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44. Pomona. 1882. A.P.

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45. Massacre of the Innocents. 1884. A.P.

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Etchings.

CATALOGUE V.

NOTA BENE.

The Date indicates date of Publication.

The left hand name is that of the Artist, the right hand name is that of the Etcher.

A. P.—Artist's Proof (signed).

Pf.—Proof.

R.P.—Remarked Proof.

L.P.—Lettered Proof.

CATALOGUE V.

ETCHINGS.

1. The Southwark end of Old London Bridge. 1832. Pf.
   E. W. Cooke. E. W. Cooke.

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2. Arch of Old London Bridge called Long-Entry-Lock. 1832. Pf.
   E. W. Cooke. E. W. Cooke.

---

3. Demolition of Old London Bridge. 1832. Pf.
   E. W. Cooke. E. W. Cooke.

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4. Crypt Old London Bridge. 1832. Pf.
   E. W. Cooke. E. W. Cooke.

5. Old London Bridge. 1833. Pf.
E. W. Cooke. E. W. Cooke.

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6. Old & New London Bridges. 1832. Pf.
E. W. Cooke. E. W. Cooke.

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7. New London Bridge. 1833. Pf.
E. W. Cooke. E. W. Cooke.

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8. Dilapidation of the Long-Entry-Lock, Old London Bridge. 1833. Pf.
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9. Demolition of the Chapel Pier, Old London Bridge. 1832. Pf.
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10. Part of Old London Bridge, St. Magnus and the Monument. 1832. Pf.
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11. London Bridge. 1833. Pf.
E. W. Cooke. E. W. Cooke.

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12. Steps New London Bridge, St. Magnus and the Monument. 1832. Pf.
E. W. Cooke. E. W. Cooke.

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13. The Halt. 1876. R.P.
E. Meissonier. A. Lalause.

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14. Sons of the Brave. 1880. R.P.
P. R. Morris. C. O. Murray.

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15. Return of the Fishwomen. 1881. R.P.
Fayen-Perrin. R. Martial.

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16. Saved. 1880. R.P.
C. N. Hemy. Chas. O. Murray.

17. Fishwoman Bathing her Children.

1881. R.P.

V. Demont-Breton. L. Flameng.

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18. Jedburgh Abbey. 1879. R.P.

A. H. Haig. A. H. Haig.

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19. Chill October. 1883. R.P.

J. E. Millais. Brunet-Debain.

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20. Thames Rambles. 1881. R.P.

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Arthur Evershed. Arthur Evershed.

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Sculpture.

CATALOGUE VI.

NOTA BENE.

Date implies when the work was executed.

CATALOGUE VI.

SCULPTURE.

1. Dick Whittington. 1862.
I. E. Carew.

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2. Clotho (The Spinning Fate.) 1857.
Giuseppe Engel F. Roma.

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3. Boy & Swan. 1861.
Conti di. Brazzà, Patrizio Romano.

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4. Cupid 1855—65.
Van den Kerckhove.

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5 Gardian Angel. 1862.

6. Sir David Salomons, M.P. 1857.
Behne, Sc.

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7. Sir David Salomons. M.P. 1857
Giuseppe Engel F. Roma.

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8. Homer. 1840—50.

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9. Pity. 1855—65.
(Boy with Bird's nest.)

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10. Tender Care. 1855—65.
(Girl feeding bird.)

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11. Triumph. 1850—55.

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12. Modesty. 1850—55.

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13. Grief (A Girl with cup.) 1855—60.
Carusi di Carrara.

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